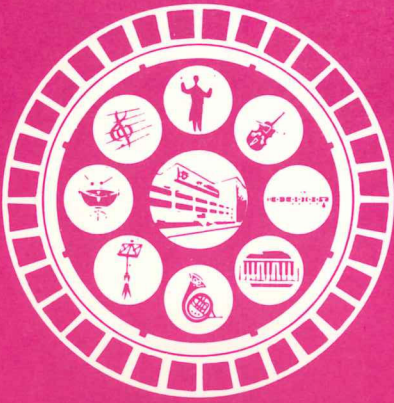


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The University
of Toronto
Faculty of Music

special events

Société de Musique
Contemporaine du Québec

Directed by Serge Garant

MacMillan Theatre,
Edward Johnson Building
Thursday, January 28th, 1971, 8:30 p.m.

Remembrances

John Hawkins

Jean-Louis Chatel, *trumpet*

Emil Subirana, *trombone*

Giulio Masella, *French horn*

Margot Morris, *harp*

John Hawkins, *piano*

This work was commissioned through an award by the John Adaskin Memorial Fund and was first performed at the Stratford Festival in July 1969. The work falls into nine sections, each of which (except the first which is introductory) is intended to evoke a hint of past music (i.e. of a 'dead' composer).

Some hints are more subtle than others.

It is intriguing, to me, how composers of all periods have 'borrowed' from each other's music, sometimes for purposes of comedy or parody, and at other times for a more 'serious' (for lack of a better word) purpose.

Some compositions are more 'original' than others.

The final section of Remembrances is entitled 'a land of grass without memory' and could last an entire evening, or longer . . .

John Hawkins.

Sequenza I for flute solo

Luciano Berio

Jean-Paul Major

Berio's "Sequences" form a series of pieces, each exploring and expanding the technical and musical possibilities of a solo instrument. The instruments whose musical isolation he investigates are flute, harp, voice, piano, and trombone.

Sequenza I for solo flute is the first of the series; Sequenza II does not follow until 1964. A multiplicity of action — generally a problem of polyphony — here occurs within a single line of music. Sections having short, staccato articulation — more rhythmic than melodic — contrast with sustained legato phrases. These two seem to merge in passages of flutter tonguing and trills. Extremes of range and dynamics are juxtaposed in almost theatrical proximity. The range of colour includes not only the various tone colours of the flute itself, but also the actions of blowing and fingering. The structure is a process of interruption and inter-action.

Archipel I

Andre Boucourechliev

John Hawkins, Bruce Mather, *piano*
Pierre Béluse, Guy Lachapelle, *percussion*

"It is a mobile work, of a form totally in its sound, its developments and its length. The scores of the piece are like large nautical maps on which the four interpreters must choose, guide, devise and modify unceasingly the course of navigation — never twice the same, always taking a new course through the islands of the archipelago."

"In these uncertain waters, even without landmarks, they do not go adrift. If they do not see each other or change their rallying signs, they indulge themselves and are sometimes called. And it is in this close communion appropriately musical at times that they trace their unforeseeable but communal route."

"The least decision of one, totally engages the others. That is to say, the dependence in which they exercise their freedom of choice excludes every possibility of chance . . ."

(Boucourechliev)

Commissioned by the Fourth Festival of Contemporary Art of Royan, Archipel I was composed early in 1967 and premiered at Royan in March of that year.

INTERMISSION

3e Sonate (Formant II)

Pierre Boulez

Bruce Mather, *piano*

The heritage of Boulez's third piano sonata is as various as it is extensive: the philosophy of Hindu music which combines "a kind of structural 'formant' with instantaneous improvisation." (Boulez, "Alea"); the concept of an interchangeable, constantly variable work of art embodied in Mallarme's remarkable but incomplete "Livre."; the entire musical tradition suggested by the title 'Sonate'; more specifically, Stockhausen's Klavierstück XI (1956) which involved chance elements (and which, incidentally, Boulez felt went too far in allowing the performer full liberty of action.).

The sonata consists of five movements; Antiphonie, Trope, Constellation, Strophe, and Sequence, which can be interchanged under certain conditions. Neither the beginning nor the end of the composition is fixed.

In Formant II the composer borrows literary symbols, such as brackets to distinguish, in the score, the essential from the interchangeable. The structure affirms Boulez's belief in chance that is guided. The work itself perhaps resembles a sculpture which can be seen from different angles, or a mobile.

Vers (Champs III) for twelve performers

Adolfo Bornstein, *violin*
Eugene Husaruk, *violin*
Jean Morin, *flute*
Jean-Louis Chatel, *trumpet*
Roland R. Desjardines, *bass*
Louis Charbonneau, *percussion*

Gilles Tremblay
Juan Fernandes, *violin*
Jean-Paul Major, *flute*
Emilio Iacurto, *clarinet*
Giulio Masella, *French horn*
Pierre Béluse, *percussion*
Guy Lachapelle, *percussion*

Commissioned by the Stratford Festival, Vers (Champ III) was premiered there on August 2, 1969, Lawrence Smith conducting. The work is dedicated to Paul Vanier.

Concerning the central ideas implied by title and subtitle, the composer says: "The major part of this work was composed in spring and was voluntarily impregnated by the spirit of that period. There from the idea of awakening, growing 'towards' (vers) . . . Therefrom as well, the formal organization between two poles; the idea of growth, generally associated with the soil; the idea of the attraction of growth (as that of the sun in our constellation, as it is demonstrated by the vegetal life stretched up in its direction), generally associated with the groups."

"As for the sub-title. 'Champs III' (fields) — after 'Champs I' and 'Souffles (Champs II)' —, it is mostly evocative of the musical and poetic technique. It is used by analogy with magnetic field. Here: harmonic and tone fields, duration fields, melodic fields, etc."

He continues to explain that these fields combine and associate with each other. In addition to this association of musical materials, there are associations of ideas which extend beyond these materials onto life itself. (This type of association is exemplified by a rhythm quotation of a Xth Century plain-chant Gloria). However, he cautions, "even if some associations are irrational, even for the author, and accepted by him as such, it all takes place into a rigorous setting, completely free from gratuity, since a precise 'association to the central idea' is kept."

Next Event:

Sunday, January 31, 1971 3 p.m.
University of Toronto Concert Band

Next Special Event:

Thursday, February 11, 1971
Festival Winds